

OPERA NOVELTIES NOW READY

VIENNA TO HEAR SIEGEGEDE'S LATEST WORKS.

"Bauadetrich" Accepted by Felix Weingartner. Leopold's "Mata" in Berlin. Will Lehmann's Mozart Festival ended with a deficit of \$4,000.

Will Lehmann's Mozart Festival at Salzburg instead of yielding a profit for the Vienna Fund resulted in a deficit of about \$1,000. Next year the high priced opera singers who took part may be called upon to contribute financially to the fund instead of appearing in opera.

Herman Gurla's season of opera at the New Royal Opera House in Berlin ended more auspiciously than it began owing to the production of the Wagner operas with which the latter part of the season was chiefly occupied. It is surprising to see the preponderance of the Wagnerian interest in all the cities of Germany.

Until the other day in Munich there was a bitter attack on the Intendant of the Royal Opera there for supposed weaknesses in certain performances of the Wagner festival. The complaint was excused on the ground that Munich must continue to live up to its high reputation as a centre of the Wagner operatic productions.

It may seem incredible, but Antonia Schlesinger was compelled to retire from the Imperial Opera in Berlin because she spoke disrespectfully of the character of the "Brassbound" of "Götterdämmerung." She was unfortunate enough to make the remark to Hans Richter, who resented it with as much warmth as if it affected him personally. The result was such a difference of opinion between the two that the soprano finally felt herself compelled to retire from the theatre.

Hans Richter's displeasure was probably not all that decided her to retire. Her last appearance at the Imperial Opera House was made as Valentine in "Les Huguenots." She sang occasionally in concert after her retirement and once appeared as Soubrette at a benefit. It was she who created the role of the Massagene heroine in Vienna. Her greatest roles were Leontine in "Fidelio," Brunnhilde in "Siegfried," Venus in "Tannhäuser," a part in which she won special fame. Valentine in "Les Huguenots" and Alice.

She had beautiful hair, which she often complained was too long and luxuriant for her strength and prevented her from studying her roles with rapidity. Like Amelia Matacena, she began in the chorus of an opera company, an experience which seems to have been only Vienna's prime doorway. She advanced to the important rôle of singing the title rôle in "Brünnhilde" when Thesiger John heard her and engaged her to take the place of Marie Wilt. After her retirement Miss Schlesinger, whose real name was Lausenheimer, married and kept prosperous until near Vienna.

Felix Weingartner will remain at the head of the Imperial Opera House in Vienna until the beginning of the new year. He has just accepted for production there Siegfried, Wagner's latest opera, "Bauadetrich" and this is supposed to mark the final close of his association with the powers at Bayreuth, which he left all but ten years ago by means of a very critical pamphlet concerning the performances.

Lucille Marcelli, who had a successful career as a lyric soprano of the Imperial Opera House in Vienna, has obtained her release from her contract there. Vienna is to erect a monument to Marie Wilt, the famous soprano at the Imperial Opera House in Vienna, who was as gifted vocally as she appeared to be physically as actress and dancer.

Arthur Schnitzler's comedy drama "Liebelieb," which was played here as "The Reckoning," has inspired a German composer to use it for an opera which will soon be sung in Frankfurt.

Edith Walker from Hamburg and Anna Mildenburg from Vienna are going to London to take part in the German opera to be sung by the Beecham company during its autumn season at Covent Garden.

Masagno was said some years ago to be at work on an operatic version of "La Fête de l'âne Moutre." Now an opera based on that novel is to be sung in Berlin. It is not the work of Masagno, but of Max von Overbeck, a young Vienna composer. It is called in operatic form "The Priest's Son."

It is curious to learn that Berlin is the only city to have Puccini's "La Bohème" for the first time in the repertoire of the Komische Oper. Gertrud Faehn, who is now singing at the Royal Opera House in Berlin, has signed a new contract to appear there in a number of works during the next year.

The Royal Opera House in Berlin has remained quite indifferent so far to the matter of obtaining the rights to Richard Strauss's "Der Rosenkavalier," according to an announcement in which the work was not mentioned. But there will be a production of "Rosenkavalier" in Berlin, as Strauss reorchestrated it.

The Italian novelty of the session will be Leopold's "Mata," which was a success in Italy last winter. The most important novelty of the year will be Hamlet, King of Kings, by the Metropolitan Opera House. The rôle of "Majester" will be performed with Waldecker, Stage manager of the Royal Opera House in the rôle and Florence Foster in the leading part. An opera made on Grillparzer's "Der Traum, ein Leben" will also be sung for the first time.

The Place of Honor.

From JAZZIE

Former Hodge was of the good, old-fashioned school, and he always gave a hand to his hands at harvest time.

He was the oldest hand and the hands of his neighbors, mentioned him to seat at her right hand. But Gileys reigned in the house, and Gileys was one, said the hostess, "don't be hush."

Mr. Gileys, he was just on ordinary occasions, "you're a right to the place of honor," he said. After a short deliberation a moment, then spoke:

"Thank you kindly, Mrs. Hodge, we want not if it's all the same to you, so I'll take an opposite this puddin'."

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THE HIT OF THE SEASON!

By the Author of "The Man Hammerstein"

BERLIN: Will Lehmann's Mozart Festival ended with a deficit of \$4,000.

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